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for many years for devising drolls for Bartholomew and Southwark fairs. There is little doubt, as he asserted, that nothing had ever been presented on an English stage so elaborate as *The World in the Moon*; and it is attested by Downes that *The Fairy Queen* 'was superior in ornaments' to *King Arthur* and *The Prophetess* and so expensive 'in setting it out' that the company made little by it although the piece was very popular. Moreover, I am persuaded that it was Settle's ability as a contriver of 'machinery' more than anything else that caused Betterton and Booth to continue their interest in the poet and to aid him in his last years, even when public condemnation of the aged playwright had become so general and fatal. It is not fanciful, therefore, to conclude that 'the best Contriver of *Machinery* in *England*,' who produced so many dramatic pieces with elaborate spectacle, should have contributed something in increasing the tendency to seek theatrical effectiveness in the drama, especially when many of the poets' own plays were successful."

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DIE ROMANTISCHE BEWEGUNG IN DER AMERIKANISCHEN LITERATUR: BROWN, POE, HAWTHORNE. EIN BEITRAG ZUR GESCHICHTE DER ROMANTIK. Von Dr. Walter Just. Berlin, Mayer & Müller, 1910. 90pp.

Dr. Just's avowed purpose is to show that there was a Romantic Movement in American literature. He proceeds by applying certain tests of the romantic quality (drawn chiefly from Ricarda Huch's *Die Romantik*) to Charles Brockden Brown, Poe, and Hawthorne. The plan involves analysis and comparison of the lives and work of the three writers chosen, which, tho brief, is on the whole intelligently done. Incidentally, the author discusses their indebtedness to writers of the Old World, gathering up the results of previous studies in this field and adding some suggestions of his own.

It is an easy matter, of course, to show that Brown, Poe, and Hawthorne display romantic traits both in their lives and in their writings. They were more or less solitary in their tastes, more or less given to introspection and self-analysis, more or less ill-adjusted to the world in which they lived. Dr. Just's contention, however, that their romantic temperament is shown in their unwillingness to enter or remain in any of the recognized professions seems to resolve itself, in each case, into the fact that they desired to lead

the life of letters, and that the life of letters was not then in this country a profession that afforded a certain livelihood. Others besides these three showed a like desire and found like difficulties; Emerson, for instance, who had been but three years in the pastorate of the South Church when he abandoned the clerical profession for the life of the solitary thinker, only to give up this in turn for the irregular and unsatisfying, but money-getting, occupation of the public lecturer. The literary temperament, which is both older and younger than the Romantic Movement, seems to be always resentful of bread-and-butter claims; and a man determined to live for letters in America in the early part of the last century was assured of an uneasy existence. In this connection, be it remarked in passing, Dr. Just falls into the error, natural enough in one not thoroly conversant with our social history, of ascribing the hard-headed, materialistic temper of American society to its Puritan antecedents. As a matter of fact, at the time of which he treats New England was the home of idealism and spirituality in this country; the Southern and Middle States, just because of the lack of Puritan idealism in their founding, were far less propitious to the literary life, as the general history of our letters sufficiently shows.

The second chapter, on the love of the wonderful and mysterious as a mark of romanticism, discriminates successfully between the three writers in their use of this element; gathers up the work of previous students as to the indebtedness of Poe to E. T. A. Hoffman and Coleridge, of Hawthorne to Bunyan and Spenser, and of Brown to William Godwin; and gives some pretty good reasons for holding that Brown in *Wieland* (published in 1798) derived suggestions from Schiller's *Der Geisterseher*, of which an English translation was reprinted in New York in 1796.

The third chapter, under the caption *Die Nachtseite der Natur*, takes up the romantic interest in pseudo-science and mental and moral pathology. Brown here belongs to the earlier stage of romanticism, that of Horace Walpole and Mrs. Radcliffe, in which the mysterious, after having afforded its appropriate shudder, is explained away quite rationalistically at the end. In Poe's and Hawthorne's time a more effective treatment of this material had been devised. The difference between Poe's use of it—analytical, precise, with the air of a laboratory note-book—and Hawthorne's more imaginative, ethereal, and human treatment is well brought out.

The fourth of the tests applied, interest in the past and in one's own people, fits but imperfectly two of the three authors considered. Brown's stories are of contemporary life; and tho in *Edgar Huntly* he seems to have been the first

to realize the possibilities of the American Indian in fiction, his stories generally fail to smack of the soil. Poe sought his romantic associations not in the past of his own country, but in the castles and palaces of the Old World, or, more characteristically, in a dream landscape "out of space, out of time," compounded of the impressions of his romantic reading—as he himself has said, he sought his effects "by novel combinations of those combinations which our predecessors, toiling in chase of the same phantom, have already set in order." The reason for this lack of native romantic background is the same in both Brown and Poe. Neither was the product of a strongly marked and homogeneous social tradition. Hawthorne alone fully meets this test of romanticism. Child of a strong and clearly defined society of two hundred years' standing, his works, like his life, are saturated with the consciousness of tradition. Dr. Just finds, on what seem pretty slight grounds, that Hawthorne was influenced in his narrative technique by Scott's novels; which of course is likely, and is rendered more likely by the very close resemblance, not mentioned by Dr. Just, between Hawthorne's first essay in fiction, the suppressed novel *Fanshawe*, and the work of Scott.

The last chapter deals very briefly with the romantic feeling for nature in the three authors considered. This amounts in Brown's case to hardly more than touches such as no writer fed upon Mrs. Radcliffe and her kind could well avoid. Poe had little sense of nature as such; his landscapes are either fantastic arabesques or mere calculated, decorative settings for his story. Here again Hawthorne alone of the three fully meets the requirements of romanticism. Poe, with all his details and air of precision, seems never really to have seen anything but the visions of his own brain; Hawthorne, with his eye upon the object in true romantic fashion, endeavored, sometimes with wonderful success, to transfuse it with the light of feeling and imagination. But he did not always succeed so well as he did in *The Scarlet Letter* and in *Ethan Brand* in making nature wear the colors of his theme.

On the whole, it does not appear that Dr. Just has added much to our understanding of romanticism in America. A movement, in the German or even in the English sense, there was not; there was no co-operation, no consciousness of a mission such as animated Wordsworth or Friedrich Schlegel, or the Transcendentalist leaders in this country. Romantic qualities of various sorts there were in these three writers—and in other American writers of the time, all of whom were under the influence of romantic ideals and methods in the literature of the Old World. The monograph may, however, be of value in drawing the attention of Dr. Just's compatriots

to the worth of our two chief romanticists, and especially of Hawthorne, whose quality was so acutely perceived and so admirably set forth by Professor Schönbach twenty odd years ago. The work would have profited by a more careful study of previous criticism, especially in regard to Poe. It is surprising to find the myth of Poe's eighteen months' journey in Europe (invented by himself and sent in the notes he furnished Lowell when the latter was to write his sketch of Poe for *Graham's*) still accepted as fact, in spite of Professor Woodberry's demonstration of its baselessness, with which Dr. Just seems to be acquainted. It is less surprising, perhaps, but certainly not less unfortunate, that he turns for critical comment upon Poe to the slight and decadent sketch of H. H. Ewers and seems not to be aware of the more significant studies of Hennequin and Robertson.

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#### ÜBER DIE ERZIEHUNG DER VORNEHMEN ANGEL-SÄCHSISCHEN JUGEND IN FREMDEN HÄUSERN.

Von Fritz Roeder. Halle, 1910. Max Niemeyer.

This is a lecture delivered before the Anglistic section of the assembly of German philologists which met at Graz in the year 1910. The problem discussed is that of "fosterage," the practice of placing children in the homes of friends or vassals to be brought up and educated. That fosterage was common in Ireland and extensively practiced in Scandinavia in the middle ages is well known; but its occurrence among the Anglo-Saxons has not been the subject of earlier investigation. The following are the chief conclusions presented in the lecture:

The custom was frequently practiced among the Anglo-Saxons; it may have been as general as among the Northern peoples.

Kings and chiefs made common use of this mode of education; "in der westsächsischen Dynastie entsprach es offenbar ziemlich fester Tradition."

The foster parents were near kinsfolk or vassals.

It is probable that fostering was undertaken as an act of friendship or through a desire to please the child's parents; but it might also be done for stipulated pay.

Evidence of various sorts is adduced to support these conclusions: the use of the term *foster* in its various forms, especially in compounds; a few allusions to such a custom in the literary sources; certain legal provisions that suggest fos-